disease which he exhibits to the crowd that gathers to help sing the evil spirits out of the sick.

If a shaman does not have success in curing a patient another may be called and both work at the same time. Calling in a second does not arouse professional jealousy or cause ill feeling between them. One may sing a few nights, then the other.

In former times an unsuccessful shaman, and particularly one who had failed for a long time, might be killed by a close relative of the patient who died.

The peach Dance is the one general dance of the year and is performed in the early fall at the end of August or the beginning of September and occupies two or three days and nights. To some extent it is a prayer for rain and prosperity, but the social side predominates. At this time Hualapai, Hopi, and Navaho visitors come to share the abundance and to trade. The several days festivities furnish the principal diversion of the year.

The dance ground is cleared by men and boys who pile the brush about the edges making a sort of enclosure. People begin to arrive in the early afternoon, the men smoke, the younger Indians play games; the women not engaged in preparing food for the subsequent feast gossip and soothe restless babies. By mid-afternoon the entire village, with the exception of a few very old women or those who are sick, arrive. The chief directs a place cleared to receive the food, arranges so the men may eat, and distributes the remainder of the food among the women and children. At the conclusion of the feast, the chiefs address moral discourses to the women and children and urge all present to take part in the dance and festivities. By the time the chiefs have finished their speeches the heat of the day has abated and the dancing commences.

A pole is put up in the center of the dance ground, the drummer and song leader stands facing the pole. He wears a fox or coyote skin hanging from the bag of his belt; the upper part of his face, painted brown, resembles a mask. The dancers form a circle, join hands and stand while singing the phrases several times until every one gets the rhythm, then they begin dancing with a short, shuffling side step. The drummer and song leader usually stands inside the circle and beats time, one drum beat marks each step. The dance continues until the circle has returned to its initial position several times. Then there is a brief intermission and the dancers change positions. During each intermission the chiefs harangue the crowd and urge them to dance. Generally the dancing does not become spirited until after two or three hours. At times as many as fifty people are dancing. Young children often take part and catch the rhythm immediately.

As the dance continues, a masked man makes his appearance from the bushes. He is nude except for the breech cloth. His body is painted in black and white horizontal stripes. A white cloth mask is worn over his head and drawn in about the neck, having sticks, to which feathers are attached, fixed like horns. Round mouth and eye holes are cut and marked on the face. In his hands he carries willow branches. He looks over the crowd seated in groups on the ground and picks out some one and compels him to join the circle and dance, thus conveying the idea that it is the duty of the Havasupai to dance and offer thanks for the bountiful crops. This masked figure also goes through a pantomine of shooting the crowd with a gun and pretends fear of them, all in a clownish manner. His function at every dance is to urge and whip the laggards and frighten them so they will dance.

The first two nights, the celebration usually breaks up about midnight. The third and last night, the dancing continues until dawn. During the day the men and boys play games, practice wrestling, and run horse races while the women and girls prepare and cook food for the feast held each day about sunset. The last day is usually spent in horse racing with the Hopi and Navaho.